

Wohlfahrt
Easiest elementary Method for Beginners
Op. 38

PREFACE TO THE FIRST EDITION

Although a good many Violin Methods have been published, there is not one intended simply and solely for children. The hands of these latter are often so small that the teacher hardly ventures to insist on the correct position for the 4th (little) finger, and for this reason I should have been glad to exclude its employment entirely, in this little work, had I not learned from my own experience that the sooner its training is started, the better. My unforgettable teacher, the late Concert-master Ferdinand David, had a great deal of trouble with me in this particular.

Another serious mistake is made when the teacher passes on to other positions before the pupil has thoroughly mastered the First Position.

The more difficult keys, as well as the embellishments, have been excluded, neither being suitable for primary instruction. I thought it unnecessary to give directions for the position of the body, holding the violin and bow, etc., for any good teacher can explain such matters better than written directions, especially in the case of children.

The attention of those examining this work is called to the fact, that I have purposely inserted several little pieces with accompaniments like those usually employed in dance-music; their aim is not only to interest the pupil, but also to stimulate his sense of rhythm.

June, 1875.

FRANZ WOHLFAHRT.

PRÓLOGO DE LA PRIMERA EDICIÓN

Aunque hay gran número de métodos para violín en el mercado, no hay ninguno, que yo sepa, especialmente adaptado para los niños cuyas manos son demasiado chiquitas. Por esta razón, les es casi imposible usar el cuarto dedo. Yo, con gusto hubiera omitido dar a este asunto atención alguna en la presente obra; pero la experiencia me convenció que es preciso desarrollar la educación del cuarto dedo a la mayor brevedad posible.

Mi maestro, el insigne Director de Conciertos Fernando David, tuvo muchísimo trabajo al enseñarme a mi por la deficiencia del cuarto dedo.

Es un grande error que el profesor pase al estudio de otras posiciones antes que el discípulo haya adquirido cierto grado de seguridad en el uso de la primera posición. A propósito he omitido en esta obra los tonos más dificultosos y las notas de adorno, creyendo que no es conveniente incluirlos en los primeros estudios. Respecto a la postura del cuerpo y del modo de sostener el violín, yo creo que es mejor no decir nada aquí. Todo buen maestro es enteramente capaz de enseñar ésto a sus discípulos individualmente siendo los resultados más eficaces, que someterse al estudio de las instrucciones escritas.

A las personas que deseen formar juicio sobre los méritos de esta obra, quiero decirles, que he insertado en ella algunas piecitas bailables con acompañamiento porque creo que así se acrecentará el interés del estudiante, estimulando su afición al estudio y el gusto por la acentuación rítmica.

Junio de 1875.

FRANZ WOHLFAHRT.

PREFACE TO THE SIXTH EDITION

With regard to violin-teaching, my principles, as a pedagogue of many years' experience, are the same as those set forth in the preface to the first edition. However, a few additional remarks may be added:

(1) In the first numbers I intentionally omitted the tempo-marks; let these short pieces be played slowly at first, gradually quickening according to the nature of the piece and the teacher's judgment, as precision and dexterity increase.

(2) Each little piece should be repeated several times running, so that the pupil may learn the exact length of the pauses at the end by being strictly controlled.

(3) Every Number, every Part, begins with the down-bow, and for the present each note must be played with a separate, emphatic stroke.

(4) Many of the Duets following are so arranged, that both parts can be played by pupils, the proficiency required for each being about equal. The choice, of course, must be left to the teacher.

September, 1882.

FRANZ WOHLFAHRT.

PRÓLOGO DE LA SEXTA EDICIÓN

Mis convicciones de pedagogo de muchos años; y la experiencia en la práctica de la enseñanza son iguales a los expresados en el prólogo de la primera edición tocante al aprendizaje del violín. No obstante, debo añadir lo siguiente:

1º. En las primeras ediciones he preferido no poner ninguna indicación de la velocidad en que debieran ser ejecutadas al principio, advirtiéndole que esas cortas piecitas se estudiarán bien despacio, acrecentando la velocidad gradualmente según la naturaleza de la pieza en cuestión o la opinión del maestro, al paso que vaya adquiriendo destreza y precisión el discípulo.

2º. Estas piezas se repetirán varias veces seguidas para que el alumno aprenda la correcta medida de la música y de las pausas finales, hasta obtener un estricto dominio sobre su ejecución.

3º. Cada número, cada parte de él, comienza con la arqueada hacia abajo, y cada nota debe tener su golpe de arco, particularmente enfático al empezar.

4º. Muchos de los duos que se encuentran aquí están arreglados de modo que ambas partes puedan ser tocadas por el discípulo puesto que la dificultad de cada una es casi igual a la de la otra. Por supuesto, el maestro debe elegir cual debe tocar.

Setiembre de 1882.

FRANZ WOHLFAHRT.

A List of the Principal Musical Terms Used in Modern Music

WITH THEIR ABBREVIATIONS AND EXPLANATIONS

To, in, or at	<i>A</i>	A, al
In time.	<i>A tempo</i>	A tiempo
Gradually increasing the speed	<i>Accelerando (accel.)</i>	Aumentando gradualmente la velocidad
Emphasis on certain parts of the measure, accent.	<i>Accento</i>	Acentuación
Slow; leisurely.	<i>Adagio</i>	Despacio
At pleasure; not in strict time.	<i>Ad libitum (ad lib.)</i>	Al gusto del ejecutante
To be played by both instruments.	<i>A due (a 2)</i>	Tocado por dos personas, o dos instrumentos
Restless, with agitation.	<i>Agitato</i>	Agitado, inquieto
In the style of.	<i>Al or Alla</i>	Al, en estilo de
In the style of a march.	<i>Alla Marcia</i>	A estilo de marcha
Very lively.	<i>Allegro assai</i>	Muy rapidamente
Moderately quick.	<i>Allegretto</i>	Con moderada velocidad
Quick and lively.	<i>Allegro</i>	Aprisa, con alegría
Love. <i>Con amore</i> , fondly; tenderly	<i>Amore</i>	Amor. <i>Con amore</i> , acariciador
Affectionately.	<i>Amoroso</i>	Amoroso, afectuoso
In moderately slow time	<i>Andante</i>	Despacio, con moderación
A little slower than Andante.	<i>Andantino</i>	Un poco menos aprisa que el <i>Andante</i>
With animation	<i>Anima, con</i>	Con animación, vivamente
Animated.	<i>Animato</i>	Animado, vivo
At pleasure.	<i>A piacere</i>	Al gusto del que ejecuta
Impassioned	<i>Appassionato</i>	Apasionado, lleno de fuego
A broken chord	<i>Arpeggio</i>	Acorde cuyas notas se tocan una tras otra
Very.	<i>Assai</i>	Muy
Resume the foregoing movement	<i>A tempo</i>	A tiempo, al compás original
Commence the next movement at once	<i>Attacca</i>	Sigase inmediatamente al próximo movimiento
A Venetian boatman's song.	<i>Barcarolle</i>	Canto de remadores de Venecia
Well. <i>Ben marcato</i> , well marked	<i>Ben</i>	Bien. <i>Ben marcato</i> , bien marcado, decidido
Twice; repeat the passage.	<i>Bis</i>	Otra vez, que se repita
With brilliancy, dash.	<i>Bravura, con</i>	Ejecución brillante, con elegancia
Showy, sparkling, brilliant.	<i>Brillante</i>	Con brillantez, rápida y alegremente
With much spirit.	<i>Brio, con</i>	Brioso, con mucho fuego
A passage introduced as an embellishment.	<i>Cadenza</i>	Pasaje musical que embellece una pieza
Decreasing in power and speed.	<i>Calando</i>	Callándose, disminuyendo la fuerza y velocidad
In a singing style	<i>Cantabile</i>	Cantado, a estilo de canción
A little song.	<i>Cantzonetta</i>	Corto aire o canto
A composition of irregular construction	<i>Caprice</i>	Composición caprichosa, de construcción irregular
At pleasure.	<i>Capriccio, a</i>	Al gusto del ejecutante
A movement in vocal style.	<i>Cavatina</i>	Pasaje musical cantable
A finishing movement.	<i>Coda</i>	Suplemento al final de una composición
With the.	<i>Col, coll, colla</i>	Con el, con la
With.	<i>Con</i>	Con
Gradually louder.	<i>Crescendo (cresc.)</i>	Aumentando la fuerza gradualmente
From (the).	<i>Da or dal</i>	De, o del
From the beginning.	<i>Da Capo (D. C.)</i>	Desde el principio
From the sign.	<i>Dal Segno (D. S.)</i>	Desde la señal
Decreasing in strength.	<i>Decrescendo (decresc.)</i>	Disminuyendo la fuerza poco a poco
Delicately; refined in style.	<i>Delicatezza, con</i>	Con delicadeza, suavidad
Gradually softer.	<i>Diminuendo (dim.)</i>	Suavizando el tono gradualmente
Divided. Each part to be played by a separate instrument.	<i>Divisi</i>	Dividido, cada parte ejecutada separadamente
Softly, sweetly.	<i>Dolce</i>	Dulce, con dulzura
Very sweetly and softly.	<i>Dolcissimo</i>	Muy dulcemente
The fifth tone in the major or minor scale.	<i>Dominante</i>	Quinta nota de las escalas diatónicas
A composition for two performers.	<i>Duetto or duo</i>	Pieza ejecutada por dos personas conjuntamente
And.	<i>E or ed</i>	Y o é
Elegant; graceful	<i>Elegante</i>	Con elegancia
The mouthpiece of a wind instrument	<i>Embouchure</i>	Boquilla de un instrumento
Alike in pitch but different in notation	<i>Enarmonico</i>	El mismo tono, pero diferente nota
With energy, vigorously.	<i>Energico</i>	Con energía, fuerza y decisión
Expressively, with expression.	<i>Espressione, con</i>	Expresivo
The concluding movement.	<i>Finale</i>	Movimiento final de una obra
The end.	<i>Fine</i>	El fin
Loud.	<i>Forte (f)</i>	Fuerte, sonido de mucho volumen
Loud and instantly soft again.	<i>Forte-piano (fp)</i>	Con fuerza, y suave inmediatamente
Very loud.	<i>Fortissimo (ff)</i>	Muy fuerte
Force of tone.	<i>Forza</i>	Fuerza del sonido
Accentuate the sound.	<i>Forzando (fz)</i>	Acentúese la nota, acentuado con fuerza
With fire; with spirit.	<i>Fuoco, con</i>	Fogosamente, con brio
Furiously; passionately.	<i>Furioso</i>	Con furia y vehemencia
Playfully.	<i>Giocoso</i>	Jocoso, burlesco
Exact; in strict time.	<i>Giusto</i>	Justo, exacto, a estricta medida
Grand; pompous; majestic.	<i>Grandioso</i>	Grandioso, con grandiosidad
Very slow and solemn.	<i>Grave</i>	Gravemente, despacio, con solemnidad
Gracefully.	<i>Grazioso</i>	Con gracia, juguetón
Taste.	<i>Gusto</i>	Gusto
A combination of musical sounds.	<i>Harmony</i>	Armonía
Sign prolonging a tone or chord.	<i>Hold (∞)</i>	Calderón, la señal que indica una pausa e parada
The first degree of the scale.	<i>Key-note</i>	Tónica
Broad in style.	<i>Largamente</i>	Despacio y con amplitud, pausado
Slow, but not so slow as Largo	<i>Larghetto</i>	Despacio, pero no tanto como el <i>Largo</i>
Broad and slow.	<i>Largo</i>	Muy despacio
Smoothly, the reverse of Staccato	<i>Legato</i>	Ligado, bien unido, sin saltos bruscos
A small added line above or below the staff.	<i>Leger-line</i>	Línea adicional
Lightly	<i>Leggiero</i>	Ligero y delicadamente
Slow, but not as slow as Largo	<i>Lento</i>	Con lentitud, despacio
In the same time.	<i>Lo stesso tempo</i>	Al mismo tiempo

A LIST OF THE PRINCIPAL MUSICAL TERMS USED IN MODERN MUSIC (Continued)

Play as written (no longer 8 ^{va})	<i>Loco</i>	En su lugar, tóquese tal como está escrito
But. <i>Ma non troppo</i> , but not too much.	<i>Ma</i>	Pero. <i>Ma non troppo</i> , pero no demasiado
Majestically, with dignity	<i>Maestoso</i>	Majestuoso
Major key	<i>Maggiore</i>	En tono mayor
Marked. With distinctness and emphasis	<i>Marcato</i>	Marcado, bien acentuado
Growing slower and softer	<i>Mancando</i>	Muriéndose, la sonoridad desapareciendo poco a poco
Less. <i>Meno mosso</i> , less quickly	<i>Meno</i>	Menos
Moderately; half	<i>Mezzo</i>	Medio
Moderately soft	<i>Mezzo piano (mp)</i>	Suavidad moderada más que <i>piano</i>
Minor key	<i>Minore</i>	En tono menor
Moderate. <i>Allegro moderato</i> , moderately fast	<i>Moderato</i>	Moderadamente
Much; very	<i>Molto</i>	Mucho
Gradually softer	<i>Morendo</i>	Ampliando la sonoridad y algo más despacio
Moved. <i>Più mosso</i> , quicker	<i>Mosso</i>	Con rapidez. <i>Più mosso</i> , más aprisa
Motion. <i>Con moto</i> , with animation	<i>Moto</i>	El movimiento. <i>Con moto</i> , movimiento animado
Not	<i>Non</i>	No
An indispensable part	<i>Obbligato</i>	Obligado, parte indispensable
A work	<i>Opus (Op.)</i>	Obra, una pieza o estudio
Or; or else. (Generally indicating an easier method)	<i>Ossia</i>	O así, indica generalmente un modo más fácil
To be played an octave higher	<i>Ottava (8va)</i>	Tóquese octava más arriba que como está escrito
Dying away gradually	<i>Perdendosi</i>	Perdiéndose, el sonido desvaneciéndose poco a poco
Heavily; with firm and vigorous execution	<i>Pesante</i>	Pesadamente, y a veces un poco más despacio
At pleasure	<i>Piacere, a</i>	Al gusto del ejecutante
Very soft	<i>Pianissimo (pp)</i>	Tan suave como es posible
Soft	<i>Piano (p)</i>	Suave
More. <i>Più allegro</i> , more quickly	<i>Più</i>	Más
A little	<i>Poco or un poco</i>	Poco
Gradually, by degrees	<i>Poco a poco</i>	Poco á poco
A little faster	<i>Poco più mosso</i>	Movimiento un poco más aprisa
A little slower	<i>Poco meno</i>	Un poco menos. <i>Poco forte</i> , con alguna fuerza
A little faster	<i>Poco più</i>	Un poco más
Then; afterwards	<i>Poi</i>	Luego
Pompous, grand	<i>Pomposo</i>	Con pompa y aparato
Smoothly gliding	<i>Portando</i>	Llevando de uno a otro
As fast as possible	<i>Prestissimo</i>	Tan aprisa como es posible
Very quick; faster than <i>Allegro</i>	<i>Presto</i>	Velo, más aprisa que <i>Allegro</i>
The first	<i>Primo (1mo)</i>	Primero
A piece of music for four performers	<i>Quartetto</i>	Pieza ejecutada por cuatro personas o instrumentos
As if; similar to; in the style of	<i>Quasi</i>	Como, parecido a
A piece of music for five performers	<i>Quintetto</i>	Pieza ejecutada por cinco personas
Gradually slower	<i>Rallentando (rall.)</i>	Más despacio gradualmente
With special emphasis	<i>Rinforzando</i>	Con énfasis
Repetition	<i>Ripetizione</i>	Repetición
Slackening speed	<i>Ritardando (rit.)</i>	Disminuyendo la velocidad
Resolute; bold; energetic	<i>Risolutio</i>	Resuelto, con decisión
Retarding the time	<i>Ritenuo</i>	Retardando algo el compás
Playfully; sportively	<i>Scherzando</i>	Jugueteando
The second time	<i>Seconda volta (2ª)</i>	La segunda vez que se debe tocar algo
In a duet, the lower part	<i>Secondo</i>	El segundo
Follow on in similar style	<i>Segue</i>	Sígase en el mismo estilo
Simply; unaffectedly	<i>Semplice</i>	Sencillo, sin afectación
Always; continually	<i>Sempre</i>	Siempre, continuamente
Without. <i>Senza sordino</i> , without mute	<i>Senza</i>	Sin. <i>Senza sordino</i> , sin sordina
Forcibly; with sudden emphasis	<i>Sforzando (sf)</i>	Con fuerza, énfasis y energía
In like manner	<i>Simile</i>	De igual modo
Syncopation	<i>Sincopa</i>	Sincopa (nota a contratiempo)
Diminishing the sound	<i>Smorzando (smorz.)</i>	Igual que <i>Morendo</i>
For one performer only	<i>Solo</i>	Para un ejecutante solamente
A mute	<i>Sordino</i>	La sordina, que amortigua el sonido,
With the mute	<i>Sordino, con</i>	Usando la sordina
Sustained, prolonged	<i>Sostenuto</i>	Que se debe sostener
Under	<i>Sotto</i>	Baja
In a subdued tone	<i>Sotto voce</i>	En voz baja, con poca fuerza
With spirit	<i>Spirito, con</i>	Con energía
Forcefully	<i>Spiritoso</i>	Con espíritu
Detached, separated	<i>Staccato</i>	Picado, bien saltado
Dragging or retarding the tempo	<i>Stenlando</i>	"Rutendo," pero también se asemeja a " <i>Pesante</i> "
An increase of speed. <i>Più stretto</i> , faster	<i>Stretto</i>	Con velocidad
The 4th tone in the diatonic scale	<i>Subdominant</i>	Subdominante
Are silent	<i>Taceti</i>	Callan
Is silent	<i>Tacet</i>	Calla
Movement	<i>Tempo</i>	Tiempo, compás o medida
Same tempo as at first	<i>Tempo primo</i>	El primer tiempo indicado
Held for the full value	<i>Tenuto (ten.)</i>	Sosténgase por su valor entero
Quality of tone	<i>Timbre</i>	La calidad del sonido
The key-note of any scale; the tonic	<i>Tonica</i>	Nota fundamental de la escala
A trembling, fluttering movement	<i>Tremolo</i>	Repetición rápida produciendo un sonido vibratorio
A piece of music for three performers	<i>Trio</i>	Pieza ejecutada por 3 personas
3 notes performed in the time of 2 of equal value	<i>Triplet</i>	Tresillo
Too much. <i>Allegro ma non troppo</i> , not too quick	<i>Troppo</i>	Demasiadamente. <i>Allegro ma non troppo</i> , no muy aprisa
All; all the instruments	<i>Tutti</i>	Todos los ejecutantes a la vez
A; one; an	<i>Un, una, uno</i>	Un, una
Alike in pitch	<i>Unisono</i>	Dos o más notas, que tienen el mismo sonido
With the soft pedal	<i>Una corda</i>	Pedal suave
Rapid; swift; quick	<i>Veloce</i>	Rápido, veloz
A wavy tone-effect which should be sparingly used	<i>Vibrato</i>	Tono vibrado de buen efecto
With vivacity; bright; spirited, lively	<i>Vivace, vivo</i>	Con vivacidad, rápida y alegremente
The voice; a part. <i>Colla voce</i> , with the (leading) part	<i>Voce</i>	La voz. <i>Colla voce</i> , con la voz principal
A national or folk-song	<i>Volskied</i>	Canción nacional, villanesca
Turn over quickly	<i>Volti subito (V. S.)</i>	Vuélvase de pronto, o rapidamente



Fig. 1
Lámina 1



Fig. 2
Lámina 2



Fig. 3
Lámina 3



Fig. 4
Lámina 4



Fig. 5
Lámina 5

The Four Open Strings
and the notes to be played on them
in the first position.

Las Cuatro Cuerdas al Aire
Las notas que se deben tocar en ellas
usando la primera posición.

The first staff shows the four open strings: *g sol*, *d re*, *a la*, and *e mi*. The second staff shows the first position scale: *e mi sol si re fa fa la do mi g sol la si re do si a la g sol*. The third staff shows the first position scale with fingerings: *0 1 2 3 4 5 4 3 2 1 0 1 2 3 4 5 4 3 2 1 0*.

Value of the Notes and Rests

Valor de las Notas y de los Silencios

Whole note Redonda	Half-note Blanca	Quarter-note Negra	Eighth-note Corchea	Sixteenth-note Doble Corchea
Whole rest de Redonda	Half-rest de Blanca	Quarter-rest de Negra	Eighth-rest de Corchea	Sixteenth-rest de Doble Corchea

Silencio:

A Whole note
Una Redonda

equals
vale

two Half-notes
2 Blancas

or four Quarter-notes
o 4 Negras

or eight Eighth-notes
o 8 Corcheas

or sixteen Sixteenth-notes
o 16 Doble Corcheas

Open Strings

Use a long and vigorous stroke.

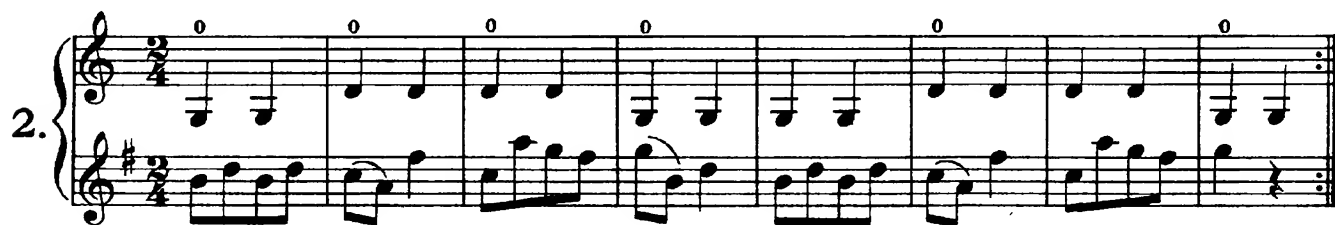
Las Cuerdas al Aire

Úsese una arqueada larga y vigorosa.

The Pupil
El discípulo

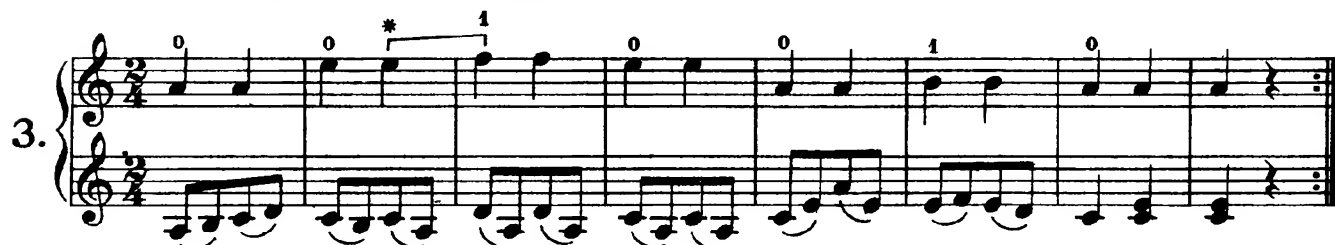
1.

Teacher
El maestro



Open Strings and First Finger

Las Cuerdas al Aire y el Primer Dedo



Open Strings, First and Second Fingers

Retain the first finger while playing the second.

Las Cuerdas al Aire, Primero y Segundo Dedo

Sosténgase el primer dedo sobre la cuerda cuando se coloque el segundo.



* This sign — indicates that the two notes are a half-tone apart.

* Este signo — colocado sobre dos notas indica que entre ellas hay un semitono de distancia.

6.

Exercise 6 consists of 8 measures in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes with fingerings 0, 1, 2, 0, 1, 2, 0, 0. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 0, 1, 2, 0, 1, 0. The key signature has one sharp (F#).

7.

Exercise 7 consists of 8 measures in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes with fingerings 0, 1, 2, 0, 1, 0, 0, 0. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 0, 1, 2, 0, 1, 0. The key signature has one sharp (F#).

8.

Exercise 8 consists of 8 measures in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes with fingerings 0, 1, 2, 0, 1, 0, 0, 0. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 0, 1, 2, 0, 1, 0. The key signature has one sharp (F#).

9.

Exercise 9 consists of 8 measures in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes with fingerings 0, 2, 0, 1, 2, 0, 2, 0. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 0, 1, 2, 0, 1, 0. The key signature has one sharp (F#).

10.

Exercise 10 consists of 8 measures in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes with fingerings 0, 2, 0, 1, 2, 0, 2, 0. The left hand (bass clef) plays a sequence of eighth notes with fingerings 1, 2, 0, 1, 2, 0, 1, 0. The key signature has one sharp (F#).

11.

12.

Open Strings
First, Second and Third Fingers

Retain first and second fingers while playing the third.

Las Cuerdas al Aire
Usando el Primero, Segundo y Tercer Dedo

Sosténgase el primero y segundo dedo en su posición mientras se ejecuta con el tercero.

13.

14.

15.

16.

0 1 2 3 0 0 1 2

0 1 2 0 0 1 0 0

17.

0 3 0 1 2 0 1 2 3 0 3 0 1 2 0

18.

0 3 0 1 0 0 2 0 3 0 1 0 0

19.

0 3 0 1 0 2 0 3 0 3 0 2 0 3 0

20.

0 3 0 1 0 2 0 3 0 3 0 1 0 2 0 3

Open Strings
First, Second, Third and
Fourth Fingers

Retain the first, second and third fingers while
playing the fourth.

Las Cuerdas al Aire
Usando el Primero, Segundo, Tercero y
Cuarto Dedo

Sosténganse los dedos primero, segundo y tercero
en su posición mientras ejecuta el cuarto dedo.

21.

Exercise 21, measures 1-4. The right hand (treble clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 0, 1, 2, 3, 4, 0. The left hand (bass clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 0, 1, 2, 3, 4, 0. The exercise is in C major, 4/4 time, and ends with a repeat sign.

22.

Exercise 22, measures 1-4. The right hand (treble clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 0, 1, 2, 3, 4, 0, 0, 1, 2, 0. The left hand (bass clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 0, 1, 2, 3, 4, 0, 0, 1, 2, 0. The exercise is in C major, 4/4 time, and ends with a repeat sign.

23.

Exercise 23, measures 1-4. The right hand (treble clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 0, 1, 2, 3, 4, 0, 0. The left hand (bass clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 0, 1, 2, 3, 4, 0, 0. The exercise is in C major, 4/4 time, and ends with a repeat sign.

24.

Exercise 24, measures 1-4. The right hand (treble clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 3, 0. The left hand (bass clef) plays a sequence of notes with fingerings 0, 1, 2, 3, 4, 0, 3, 0. The exercise is in C major, 4/4 time, and ends with a repeat sign.

Exercise 24, measures 5-8. The right hand (treble clef) plays a sequence of notes with fingerings 1, 2, 3, 4, 0, 0. The left hand (bass clef) plays a sequence of notes with fingerings 1, 2, 3, 4, 0, 0. The exercise is in C major, 4/4 time, and ends with a repeat sign.

In ascending keep all the fingers down firmly,
as they are again required in descending.

Al ascender déjense los dedos en su lugar, pu-
esto que se han de necesitar otra vez al descender.

25.

0 1 2 3 4 3 2 1

26.

0 1 2 1 0 1 2 3 4 3 2 1 0 1 0

27.

0 1 2 3 4 3 2 1 0 1 2 3 4 3 2 1 0

28.

0 1 2 3 4 3 2 1 0 1 2 3 2 1 0

Slurring on One String

Practice at first without slurring the notes.

Notas Ligadas sobre una Sola Cuerda

Al principio, tóquese este ejercicio sin ligar las notas.

29.

30.

31.

32.

33.

34.

System 34 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, with fingerings 1, 0, 3, 0, 2, 0, 0, 1, 0, and 3 indicated above the notes. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, with various note values and rests.

System 34 continues with measures 9 through 16. The upper staff has fingerings 0, 0, 0, 0, 0, 0, 0, and 3 indicated above the notes. The lower staff continues the melodic and harmonic progression.

35.

System 35 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, with fingerings 0, 3, 1, 0, 1, 3, 0, 3, 1, and 3 indicated above the notes. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, with various note values and rests.

System 35 continues with measures 9 through 16. The upper staff has fingerings 4, 0, 1, 4, 0, 1, 3, 0, 3, 1, 0, 3, and 1 indicated above the notes. The lower staff continues the melodic and harmonic progression.

36.

System 36 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, with fingerings 1, 2, 3, 4, 2, 3, 1, 2, 3, 4, and 2 indicated above the notes. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, with various note values and rests.

Measures 34-40. The right hand contains a melodic line with fingerings: 4, 2, 3, 1, 4, 2, 3, 1, 2, 3, 4, 1, 2. The left hand has a rhythmic accompaniment.

37. *Allegretto*

Measures 37-43. The tempo is marked *Allegretto*. The right hand melody includes fingerings: 1, 2, 4, 3, 0, 1. The left hand accompaniment is consistent.

Measures 44-50. The right hand melody includes fingerings: 3, 3, 2. The left hand accompaniment continues.

38. *Polka* $\text{♩} = \text{♩}$

Measures 51-57. The tempo is marked *Polka* with a note equal to a quarter note. The right hand melody includes fingerings: 1, 2, 3, 0, 3, 1, 2, 3, 0, 3, 1. The left hand has a fast, rhythmic accompaniment.

Measures 58-64. The right hand melody includes fingerings: 2, 0, 3, 2, 0, 2, 3, 0, 3, 1. The left hand accompaniment continues.

Waltz

39.

First system of musical notation for the Waltz, measures 39-43. The right hand (treble clef) features a melody with fingerings 2, 3, and 0. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes.

Second system of musical notation for the Waltz, measures 44-48. The right hand continues the melody with fingerings 1, 0, 3, 0, 1, 0, 3, and 0. The left hand accompaniment remains consistent with the previous system.

March

40.

First system of musical notation for the March, measures 40-44. The right hand (treble clef) has a more active melody with fingerings 2 and 3. The left hand (bass clef) features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation for the March, measures 45-49. The right hand melody includes fingerings 0, 3, 2, and 1. A double bar line with repeat dots appears after measure 47. The left hand accompaniment continues with a rhythmic pattern.

Third system of musical notation for the March, measures 50-54. The right hand melody includes fingerings 3, 0, 0, 2, 0, 3, and 2. The left hand accompaniment concludes the piece with a final rhythmic flourish.

Notes with Dots

Notas con Puntillo

Moderato $\text{♩} \text{♩} \text{♩} = \text{♩.}$

41.

41. Moderato $\text{♩} \text{♩} \text{♩} = \text{♩.}$

42.

Waltz

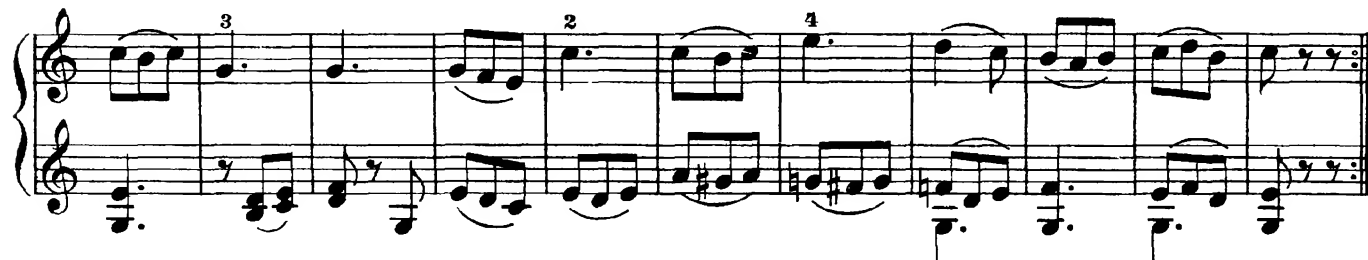
42. Waltz

Practice this piece at first without slurring the notes.

Practíquese esta pieza, primero sin ligar las notas.

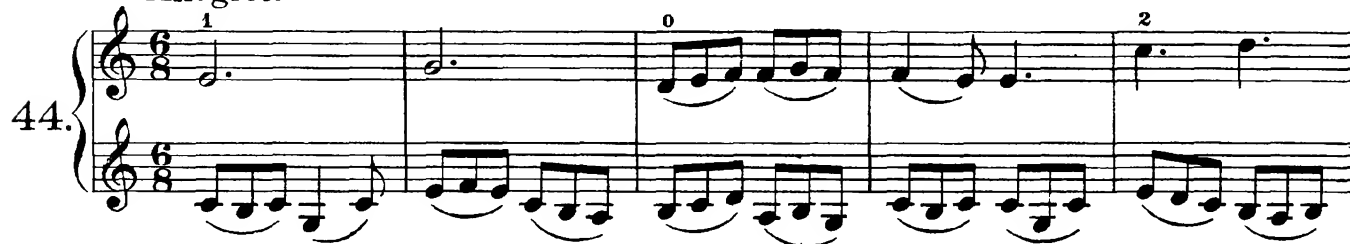
Allegretto $\text{♪♪♪} = \text{♩}$.

43.



Allegretto $\text{♪♪♪} = \text{♩}$.

44.



Allegro moderato

45.

□ Down-bow
∨ Up-bow□ Arqueada hacia abajo
∨ Arqueada hacia arriba

Allegro moderato

46.

Scale in C Major

Escala de Do Mayor

♩♩♩♩ = 0

47.



48.

Allegro



49.

Allegro moderato



Allegro moderato

50. *f*

p *f*

Exercises employing Rests

Ejercicios con Silencios

□ Down-bow | □ Arqueada hacia abajo
 ∨ Up-bow | ∨ Arqueada hacia arriba

Allegro

51. *f*

Allegro

52. *f*

First system of a musical score. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The first measure has a piano (*p*) dynamic marking. The second measure has a forte (*f*) dynamic marking. The system ends with a repeat sign.

53.

Allegro moderato

Second system of a musical score, starting at measure 53. It is in 2/4 time and marked "Allegro moderato". The first measure has a forte (*f*) dynamic marking. The system ends with a repeat sign.

Third system of a musical score. It is in 2/4 time. The first measure has a piano (*p*) dynamic marking. The system ends with a repeat sign.

54.

Allegro moderato

Fourth system of a musical score, starting at measure 54. It is in 2/4 time and marked "Allegro moderato". The first measure has a forte (*f*) dynamic marking. The system ends with a repeat sign.

Fifth system of a musical score. It is in 2/4 time. The system ends with a repeat sign.

Sixth system of a musical score. It is in 2/4 time. The system ends with a repeat sign.

Allegretto

55. *p*

This system contains measures 55 and 56. The key signature has one sharp (F#), and the time signature is 3/8. Measure 55 begins with a piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, accented in measures 55 and 56. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Measure 56 includes a triplet of eighth notes in the right hand.

This block shows the continuation of measures 55 and 56 from the previous system. It includes the same musical notation, including the piano (*p*) dynamic and the triplet in measure 56.

Allegro moderato

56. *f*

This system contains measures 56 and 57. The tempo is marked Allegro moderato, and the time signature is common time (C). Measure 56 begins with a forte (*f*) dynamic. The right hand has a melody with quarter and eighth notes, accented in measures 56 and 57. The left hand features a steady eighth-note accompaniment. Measure 57 ends with a fermata over a half note in the right hand.

This block shows the continuation of measures 56 and 57 from the previous system. It includes the same musical notation, including the forte (*f*) dynamic and the fermata in measure 57.

This block shows the continuation of measures 56 and 57 from the previous system. It includes the same musical notation, including the forte (*f*) dynamic and the fermata in measure 57.

Exercises
in Bowing on Two Strings at once

Ejercicios
con Arqueada sobre Dos Cuerdas a la vez

Moderato

57. *f*

Exercise 57, Moderato, in C major, 4/4 time. The exercise is marked forte (*f*). The right hand plays a series of chords on the G and B strings, while the left hand plays a descending eighth-note scale on the C and E strings. The piece ends with a repeat sign.

p *f*

Continuation of exercise 57. The right hand continues with chords, and the left hand continues with the descending eighth-note scale. The piece ends with a repeat sign.

Tempo di Valzer

58. *f*

Exercise 58, Tempo di Valzer, in A major, 3/4 time. The exercise is marked forte (*f*). The right hand plays a series of chords on the G and B strings, while the left hand plays a descending eighth-note scale on the C and E strings. The piece ends with a repeat sign.

Continuation of exercise 58. The right hand continues with chords, and the left hand continues with the descending eighth-note scale. The piece ends with a repeat sign.

Allegro

59.



Accidentals

Notas con Accidentales

c c sharp d d sharp f f sharp g g sharp a a sharp	
do do sos - re re sosten. fa fa sosten. sol sol sosten. la la sosten.	
tenido	
d d flat e e flat g g flat a a flat b b flat	
re re bemol mi mi bemol sol sol bemol la la bemol si sibemol	

Exercises | Ejercicios
with #, b and b, but without Key-signature | con #, b y b, mas sin alteraciones en la c

60. Allegretto

f *mf*

f *mf*

61. Allegro

f *mf*

f *mf*

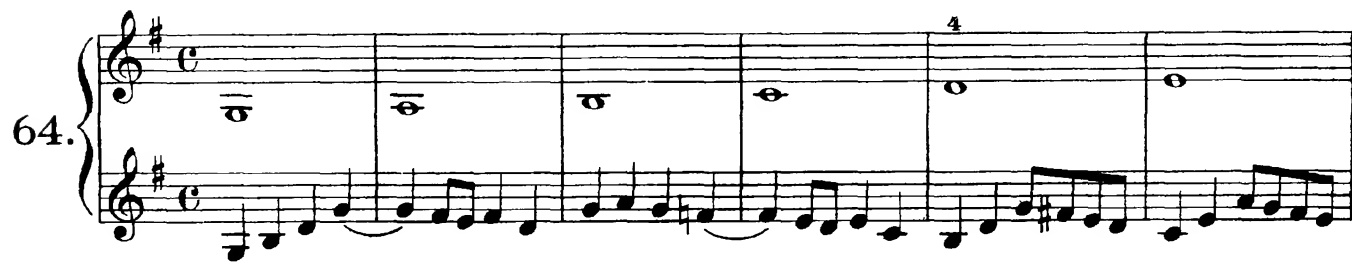
62. Mazurka

f *mf*



Scale in G Major

Escala de Sol Mayor



First system of a musical score in G major (one sharp). The right hand plays a series of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a continuous eighth-note accompaniment: G4-A4-B4-C5-B4-A4-G4-G4-A4-B4-C5-B4-A4-G4.

Second system of the musical score. The right hand continues with half notes: F#4, E4, D4, C4, B3, A3, G3. The left hand continues with the eighth-note accompaniment.

Third system of the musical score. The right hand continues with half notes: F#4, E4, D4, C4, B3, A3, G3. The left hand continues with the eighth-note accompaniment.

Fourth system of the musical score. The right hand continues with half notes: F#4, E4, D4, C4, B3, A3, G3. The left hand continues with the eighth-note accompaniment.

5. *Allegretto*
Sixth system of the musical score, marked *Allegretto*. The right hand plays a melody with dynamics *f*, *p*, *cresc.*, and *f*. The left hand plays a continuous eighth-note accompaniment.

Seventh system of the musical score. The right hand plays a melody with dynamics *p*, *f*, *p*, and *f*. The left hand plays a continuous eighth-note accompaniment.

Moderato  = 

66. *f*



Allegretto  = 

67.



Moderato

68.



69. **Allegro**

f

Tied Notes

Notas de Igual Nombre con Ligaduras

70. **Allegro**

f

71. **Allegro moderato**

v

Syncopated Notes

Notas Sincopadas

Moderato

72. *f*

Moderato

73. *mf*

Scale in D Major

Escala de Re Mayor

74.

Moderato

75.

Triplets

Tresillos

Moderato

76.

mf *f*

mf

f

Allegro

77.

f

Scale in E Minor

Escala de Mi Menor

78.

The first system of the exercise, measures 78-81. The right hand plays a series of whole notes: E4, F#4, G4, A4. The left hand plays a descending eighth-note scale: E4, D4, C4, B3, A3, G3, F#3, E3.

The second system of the exercise, measures 82-85. The right hand plays a series of whole notes: D4, C#4, B3, A3. The left hand continues the descending eighth-note scale: D3, C#3, B2, A2, G2, F#2, E2, D2.

The third system of the exercise, measures 86-89. The right hand plays a series of whole notes: C#4, B3, A3, G3. The left hand continues the descending eighth-note scale: C3, B2, A2, G2, F#2, E2, D2, C2.

The fourth system of the exercise, measures 90-93. The right hand plays a series of whole notes: F#3, E3, D3, C#3. The left hand continues the descending eighth-note scale: B1, A1, G1, F#1, E1, D1, C1, B0.

The fifth system of the exercise, measures 94-97. The right hand plays a series of whole notes: B3, A3, G3, F#3. The left hand continues the descending eighth-note scale: A1, G1, F#1, E1, D1, C1, B0, A0.

79. Moderato

mf

mf

80. Andante

f mf f mf

f

Scale in A Major

Escala de La Mayor

81.



Moderato

82.

First system of music for measures 82-83. It consists of two staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The upper staff features a melody of eighth notes, and the lower staff provides a bass line. A forte (*f*) dynamic marking is present at the beginning of the system.

Continuation of the first system for measures 82-83. The musical notation continues across the two staves, maintaining the 2/4 time and key signature.

Moderato

83.

Second system of music for measures 84-85. The time signature changes to common time (C). The upper staff continues the melody, while the lower staff has a rest in the first measure followed by a melodic line. A mezzo-forte (*mf*) dynamic marking is present.

Continuation of the second system for measures 84-85. The musical notation continues across the two staves in common time.

Third system of music for measures 86-87. The time signature changes back to 2/4. The upper staff features a more complex melodic line with some accidentals, while the lower staff continues with a steady bass line.

Continuation of the third system for measures 86-87. The musical notation continues across the two staves in 2/4 time.

Scale in A Minor

Escala de La Menor

84.

This musical score is for a scale exercise in A minor, labeled '84.' in the top left. It consists of six systems of two staves each, with a brace on the left of each system. The first system is marked with a treble clef and a common time signature 'C'. The first staff of each system contains whole notes, while the second staff contains a continuous eighth-note scale. The key signature has one sharp (F#) and the mode is minor, indicated by a B natural in the second staff of the first system. The scale ascends through the first five systems and concludes in the sixth system with a final A natural note. The notation includes various accidentals (sharps, naturals, and a flat) to define the A minor scale across the six systems.

First system of musical notation, measures 1-4. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The key signature changes from C major to D major in measure 2.

Second system of musical notation, measures 5-8. The right hand continues with eighth notes, and the left hand continues with quarter notes. The key signature remains D major.

Third system of musical notation, measures 9-12. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The key signature changes from D major to C major in measure 10.

85. *Allegro moderato*

Fourth system of musical notation, measures 13-16. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The key signature is C major. The tempo is marked *Allegro moderato*. The dynamics are marked *mf* and *f*. The system includes a repeat sign and a first ending bracket.

Fifth system of musical notation, measures 17-20. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The key signature is C major. The dynamics are marked *mf* and *f*. The system includes a repeat sign and a first ending bracket.

Sixth system of musical notation, measures 21-24. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The key signature is C major. The dynamics are marked *cresc.*, *sf*, and *f*. The system includes a repeat sign and a first ending bracket.

Dotted Eighth-notes

Corcheas con Puntillo

Moderato

86.

Measures 86-90, Moderato tempo. The score is in 3/4 time. Measure 86 starts with a treble clef and a key signature of one sharp (F#). The melody in the right hand features dotted eighth notes and eighth notes with beams. The left hand provides a rhythmic accompaniment. A repeat sign appears at the end of measure 88. Measure 89 continues the melody with a key change to one flat (Bb). Measure 90 concludes the section with a final cadence.

Moderato assai

87.

Measures 87-91, Moderato assai tempo. The score is in common time (C). Measure 87 begins with a treble clef and a key signature of one sharp (F#). The right hand features a melody with dotted eighth notes and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. A repeat sign is at the end of measure 89. Measure 90 shows a key change to one flat (Bb). Measure 91 ends with a final cadence.

Scale in F Major

Escala de Fa Mayor

88.

Moderato

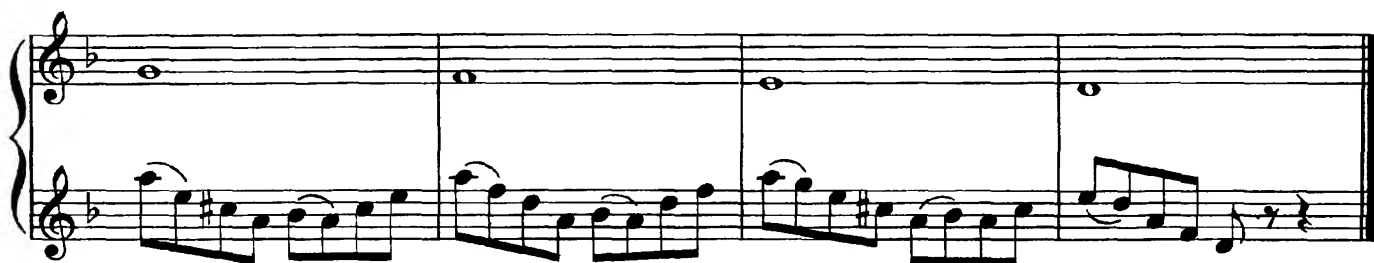
89. *f*

Moderato

90. *mf*

Scale in D Minor

Escala de Re Menor



92. *Andante*

First system of musical notation, measures 92-96. The key signature has one flat (B-flat). The time signature is common time (C). The tempo is marked *Andante*. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) has a *f* dynamic in measure 94. There are accents and a *V* (crescendo) marking in measure 94. A fermata is present in measure 95. A *f* dynamic appears in measure 96.

Second system of musical notation, measures 97-101. The first staff (treble clef) features a *mf* (mezzo-forte) dynamic in measure 98. The second staff (bass clef) has a *V* (crescendo) marking in measure 97. A *mf* dynamic is also present in measure 98.

Third system of musical notation, measures 102-106. This system contains continuous musical notation for both staves without explicit dynamic markings.

Fourth system of musical notation, measures 107-111. The first staff (treble clef) has a *f* dynamic in measure 107. The second staff (bass clef) has a *f* dynamic in measure 109. There are *V* (crescendo) markings in measures 108 and 111, and a *V* (decrescendo) marking in measure 110.

Fifth system of musical notation, measures 112-116. The first staff (treble clef) has a *mf* dynamic in measure 113. The second staff (bass clef) has a *mf* dynamic in measure 113 and a *f* dynamic in measure 115. There are *V* (crescendo) markings in measures 112 and 115, and a *V* (decrescendo) marking in measure 114.

Moderato

93.

The musical score is written for piano in 3/4 time, B-flat major. It begins at measure 93. The notation is as follows:

- System 1:** The right hand starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The left hand plays a steady eighth-note accompaniment: Bb3, A3, G3, F3, E3, D3, C3, Bb2.
- System 2:** The right hand continues with eighth notes G4, A4, Bb4, and A4. The left hand continues the eighth-note accompaniment.
- System 3:** The right hand plays eighth notes G4, A4, Bb4, and A4. The left hand continues the eighth-note accompaniment.
- System 4:** The right hand plays eighth notes G4, A4, Bb4, and A4. The left hand continues the eighth-note accompaniment.
- System 5:** The right hand plays eighth notes G4, A4, Bb4, and A4. The left hand continues the eighth-note accompaniment.

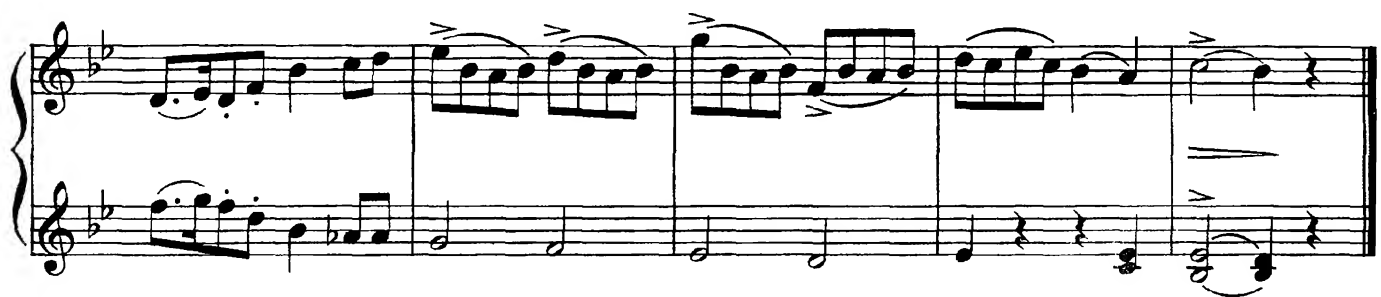
Scale in B-Flat Major

Escala de Si Bemol Mayor

94.



Allegro moderato



Allegretto

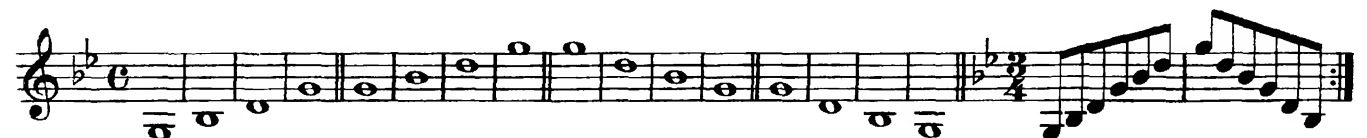
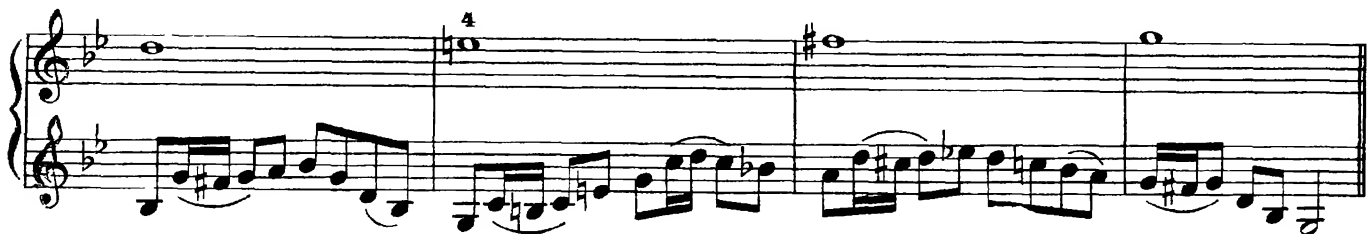




Scale in G Minor

Escala de Sol Menor





Moderato

98.

mf

Musical score for measures 98-103. The tempo is Moderato. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is written for piano with a grand staff. Measures 98-103 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *mf* at the beginning of measure 98.

Andante

99.

p

v

Musical score for measures 104-109. The tempo is Andante. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is written for piano with a grand staff. Measures 104-109 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *p* at the beginning of measure 104.

Musical score for measures 110-115. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is written for piano with a grand staff. Measures 110-115 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *mf* at the beginning of measure 110.

Musical score for measures 116-121. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is written for piano with a grand staff. Measures 116-121 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *f* at the beginning of measure 116 and *p* at the beginning of measure 119.

Scale in E-Flat Major

Escala de Mi Bemol Mayor

100.

101.

Allegro

mf

First system of musical notation, measures 1-5. The key signature is B-flat major (two flats). The time signature is 2/4. The music features a flowing melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present in measure 3.

Second system of musical notation, measures 6-10. The key signature is B-flat major. The music continues with a similar melodic and harmonic texture. A dynamic marking of *f* is present in measure 7.

102.

Moderato

Third system of musical notation, measures 103-107. The tempo marking *Moderato* is indicated above the staff. The key signature is B-flat major. The music features a more active melody in the right hand. A dynamic marking of *f* is present in measure 103.

Fourth system of musical notation, measures 108-112. The key signature is B-flat major. The music continues with a similar melodic and harmonic texture.

Fifth system of musical notation, measures 113-117. The key signature is B-flat major. The music continues with a similar melodic and harmonic texture.

Sixth system of musical notation, measures 118-122. The key signature is B-flat major. The music continues with a similar melodic and harmonic texture.

Longer Exercises
in those keys with which the pupil
has thus far become acquainted.

Ejercicios de Mayor Duración
en los tonos que ya conoce el
discípulo.

TEACHER

EL MAESTRO

103. Allegro moderato

mf 1 2 3 4 5 6 *f* *p* *f*

104. Allegretto

mf 1 2 3 4 5 6 7 8 *f* *mf* *mf* *f*

Longer Exercises
in those keys with which the pupil
has thus far become acquainted.

PUPIL

Ejercicios de Mayor Duración
en los tonos que ya conoce el
discípulo.

EL DISCÍPULO

Allegro moderato

103.

mf *p* *f* *p* *f*

Allegretto

PUPIL

EL DISCÍPULO

104.

mf *f* *p* *mf* *f* *mf*

TEACHER

EL MAESTRO

Allegro moderato

105.

1

2

3

4

5

6

7

TEACHER

EL MAESTRO

Andante

106.

1

2

3

4

5

6

7

PUPIL

EL DISCIPULO

Allegro moderato

105.

f

1

2

3

4

5

p

6

7

f

PUPIL

EL DISCÍPULO

Andante

106.

p

1

2

p

3

4

5

f

6

mf

7

f

TEACHER

EL MAESTRO

Allegro

107.

f *mf* *p*

1 2 3 4 5 6 7 8 9 10

TEACHER

EL MAESTRO

Allegretto

108.

mf *f*

1 2 3 4 5 6 7 8 9 10

Allegro **PUPIL** **EL DISCÍPULO**

107. *f* *mf*

1 1 2 3 4 5 6 7 8 9 10

Allegretto **PUPIL** **EL DISCÍPULO**

108. *mf* *f* *mf* *f*

1 2 3 4 5 6 7 8 9 10

109. **Allegro** **TEACHER** **EL MAESTRO**

13 measures of music. Dynamics: *f*, *p*, *cresc.*, *f*, *mf*. Fingerings: 1, 2, 3, 4, 5, 6, 7. Breath marks: □.

110. **Tempo di Valzer** **TEACHER** **EL MAESTRO**

9 measures of music. Dynamics: *f*, *mf*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Breath marks: □.

Allegro moderato

TEACHER EL MAESTRO

111.

1

2

3

4

5

6

ff

Moderato

TEACHER EL MAESTRO

112.

1

2

3

4

5

6

7

8

9

p

Allegro moderato PUPIL EL DISCÍPULO

111.

This musical exercise is written for two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It starts with a forte (*f*) dynamic and includes a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5. The second staff continues the piece, featuring more complex rhythmic patterns and a fortissimo (*ff*) dynamic marking. The exercise concludes with a final cadence.

Moderato PUPIL EL DISCÍPULO

112.

This musical exercise is written for two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It starts with a mezzo-forte (*mf*) dynamic. The second staff continues the piece, featuring more complex rhythmic patterns and a piano (*p*) dynamic marking. The exercise concludes with a final cadence.

TEACHER

EL MAESTRO

Allegretto

113.

1 2 3 4 5 6 7 8 9

TEACHER

EL MAESTRO

Allegro non tanto

114.

1 2 3 4 5 6 7 8 9 10

PUPIL

EL DISCÍPULO

113. Allegretto

1

2

3

4

5

6

7

8

9

114. Allegro non tanto

1

2

3

4

5

6

7

8

9

10